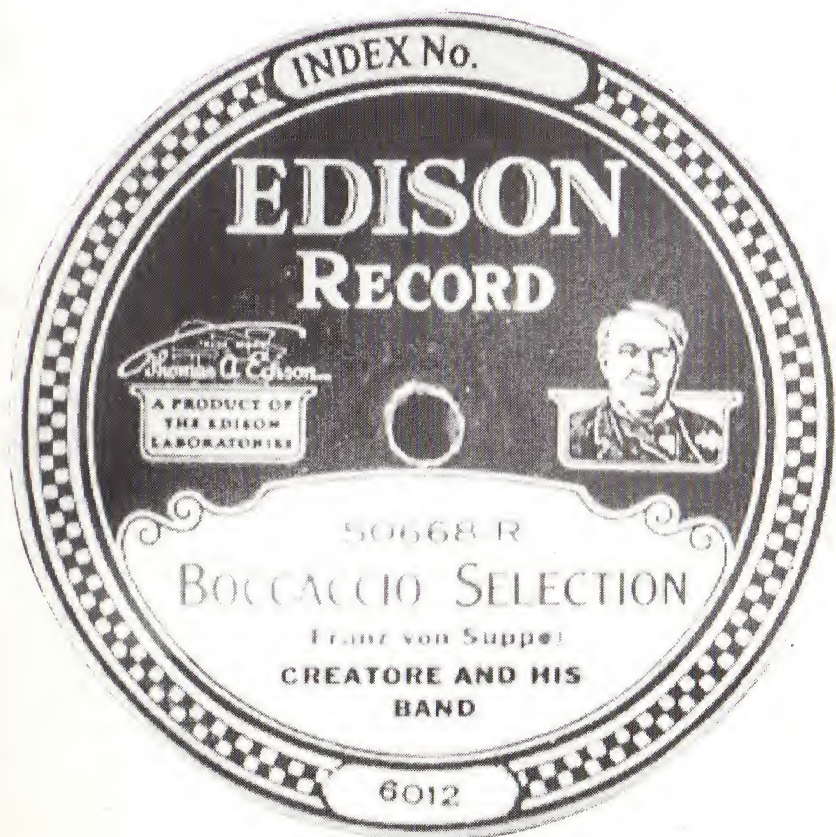


Hillandale

News

No 211 August 1996



MECHANICAL MUSIC

Tuesday 22nd & 29th October 1996



A G&T. Oak Gramophone pedestal sold recently at auction for £2500.

Phillips hold regular sales of Mechanical Music and related items throughout the year. Entries are currently being accepted for inclusion in our sales throughout 1995.

If you have any items that you would like to be included or would like to find out more about Phillips' services, please contact Anthony Jones.

Tel: [REDACTED]



Britain's N° 1 best-Seller

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Hillandale News

The Official Journal of The City of London Phonograph and Gramophone Society Limited, Co. Reg. No. 3124250

Founded in 1919

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SUBSCRIPTION RATES (1996/97) - U.K. and Europe: £13 per annum
Worldwide (outside Europe): **£14** per annum, or U.S. **\$27**

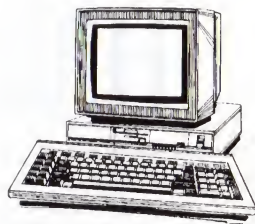
Issue Number 211, August 1996

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Front cover illustration: An Edison Diamond Disc of Creatore's Band

EDITOR'S DESK



Apologies

I have to apologise for allowing the gremlins to run riot in the last issue. Dave Cooper's article *You are an Accessory, 2. The Ciro Record Repeater* should not have appeared there! It was scheduled to appear in this issue along with the illustrations supplied by Dave. Because of appearing too early there were no illustrations. I've repeated the article in this issue complete with the illustrations.

London Meetings

Now that the London Meetings are established in their new venue we have been able to build up a series of programmes running into next year. The **August Meeting** will reveal a rather unusual side of our hobby where Ron Copleston of the Plastics Historical Society will talk on *The Use of Plastics in Recorded Sound* in which he will cover topics such as repairing and replicating 78s. In **September** Barry Raynaud continues his fascinating story of *Sound Recording and Reproduction of the 78rpm Era (1927-1960)*. The **October** meeting will have Dominic Combe and George Glasris giving a live recital of cylinders played on machines from Dominic's collection. In **November** Peter Copeland of the British Library, National Sound Archive will talk about *The Engineer and the Artist*. He will continue with this subject in the **February** meeting. Frank Andrews will return to the rostrum in 1997 and so will Joe Pengelly. As 1997 is the centenary year of The Gramophone Company we are hoping to arrange some of our monthly meetings with special programmes to celebrate this event. I urge those within striking distance of Bloomsbury to come and support us and have some enjoyable evenings into the bargain. It will be well worth the effort!

Please note that material intended for inclusion in *Hillandale News* must reach the Editor not later than **six weeks before the first day of the month of issue**.

Hence the deadline for the **October 1996** issue will be **15th August 1996**.

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Views expressed in this magazine do not necessarily reflect those of the Editor.

AN ELECTRIC WIND-UP

by Tony Voysey

When considering the history of the gramophone there are four possible combinations of motive power and reproduction, excluding the early hand-cranked models:

- (1) Mechanical clockwork motor with acoustic soundbox,
- (2) Electric motor with acoustic soundbox,
- (3) Electric motor with electric pick-up,
- (4) Mechanical motor with electric pick-up.

The last combination may be considered to be the most unusual.

Initially, the provision of an electric motor took the drudgery and inconvenience out of mechanical motor winding for those with mains electricity supplies and sufficient funds. Then, with the development of electrical recording in the mid-1920s, together with the advent of mains operated thermionic valves and electrical pick-ups, better (i.e. greater frequency range) recording and reproduction of gramophone records could be obtained. Moreover, it could all be accomplished using mains electricity.

For those wishing to obtain electrical reproduction from an existing acoustic gramophone, electric pick-ups were made which simply replaced the soundbox and connected by trailing leads to a wireless set or amplifier. These were unwieldy items and it was not until the arrival of the integral electric pick-ups and tone arms, combined with an electric motor, that full electrical operation was obtained. The 'plus-a-gram' type units, which had electric motors and pick-ups without an integral amplifier, were designed to be played through a wireless or amplifier. This allowed an existing wireless

to be used to reproduce gramophone records without the expense of purchasing a radio-gramophone.

Combination (1) is obviously the one usually associated with mechanical music machines. Combination (2) machines were available quite early on, but were more expensive than spring motors. Combination (3) finally ousted the acoustics to become the standard. But what about combination (4), the machine referred to in the title of this article? This seems a ludicrous combination at first, but if the pick-up is connected to an integral battery-operated valve amplifier we have a picnic portable with the benefit of electrical reproduction and independent of mains electricity.

Such a machine was produced by Vidor, the battery manufacturers. Externally it resembles a standard portable acoustic gramophone except, that when viewed from the front, a loudspeaker grille and volume control knob are visible. It does have a clockwork motor but instead of an acoustic tone arm and soundbox it has a Garrard moving-iron pick-up and a battery operated valve amplifier. It also has external pick-up sockets for connection to a wireless set for home use, without use of the battery amplifier. I believe this combination to be quite unusual.

The purpose of the Vidor design appears to be to obtain portability and electrical reproduction, with the benefit of volume control, without the need for mains electricity. All one needed was the appropriate Vidor batteries!

I have one of these machines. The cabinet exterior is in green leatherette and the

interior is cream. The bakelite tone arm lies along the front of the turntable, rather than to the side. Unfortunately, I have been unable to use it as intended because, even if the amplifier should be in working order, the high tension battery required is no longer available. I have, however, been able to utilise the afore-mentioned pick-up sockets to connect it to a wireless set (or radio if you prefer!) At first there was no output, apart from an **acoustic** output from the needle. This indicated a pick-up fault, once the wiring had been checked.

There are similarities between soundboxes and moving-iron pick-ups which, at first, may not be obvious. The moving-iron pick-up has a small armature (the moving-iron), which is an extension of the needle, pivoted centrally between the poles of a permanent magnet and surrounded by a coil. The armature is contained at the end furthest

from the needle by a rubber damping pad. In the same way that a soundbox stylus bar must be correctly aligned to the diaphragm and the rubber gaskets must be in good condition, the pick-up armature must be correctly positioned between the magnet poles and the rubber damper must be in good condition. In the case of my machine, the armature was found to be touching on pole-piece (compare a seriously deformed diaphragm). Recentralisation of the armature gave some output but bass reproduction was distorted. Further inspection showed that the rubber damper had become hard and brittle. Replacement of this gave very reasonable reproduction.

I do not know if there were many other machines of this type made or when this one was made. I do know that fairly recently a clockwork radio was produced for use in Third World countries. Perhaps I should now research the clockwork crystal set!



A Vidor Portable similar to Tony Voysey's one.

GIUSEPPE CREATORE AND HIS BAND

by Frederick Williams

DISCOGRAPHY

| Matrix Number | Catalogue Number | Title | Composer | Band |
|--|------------------|---|-----------|---------------------|
| BANNER 10" (Paramount derivative) | | | | |
| 679-3 | 2011 (50039-A) | <i>American Fantasie</i> , Part 1 | Herbert | Famous Concert Band |
| 680-1 | 2011 (50039-B) | <i>American Fantasie</i> , Part 2 | Herbert | Famous Concert Band |
| 682-2 | 2010 (50035-A) | <i>Poet and Peasant Overture</i> , - Part 1 | von Suppé | Famous Concert Band |
| 683-2 | 2010 (50035-B) | <i>Poet and Peasant Overture</i> , - Part 2 | von Suppé | Famous Concert Band |

BROADWAY 10" (Paramount derivative)

| | | | | |
|-------|----------|---|-----------|--------------|
| 669-2 | 2022-A | <i>American Aviation March</i> | Creatore | Concert Band |
| 668-2 | 2022-B | <i>Stars and Stripes</i> | Sousa | Concert Band |
| 677-3 | 8017-A | | | |
| | (50034B) | <i>La Paloma</i> | Yradier | |
| 678-3 | 8017-B | <i>March from Carmen</i> | Bizet | |
| 682-2 | 2030-A | | | |
| | (50035A) | <i>Poet and Peasant Overture - Part 1</i> | von Suppé | Concert Band |
| 682-2 | 15035A | | | |
| | (50035A) | <i>Poet and Peasant Overture - Part 1</i> | von Suppé | |
| 683-2 | 2030-B | | | |
| | (50035B) | <i>Poet and Peasant Overture - Part 2</i> | von Suppé | Concert Band |
| 683-2 | 15035B | | | |
| | (50035B) | <i>Poet and Peasant Overture - Part 2</i> | von Suppé | |

CLAXTONOLA 10" (Bernard Mfg. Company, Iowa City, Iowa) (Paramount derivative)

| | | | | |
|------------|---------|--|---------------|---|
| 668-2 | 80038-B | <i>Stars and Stripes for Ever</i> | Sousa | Creatore and His Band |
| 669-2 | 80038-A | <i>American Aviation March</i> | Creatore | Creatore and His Band |
| 670-3 | 80036-A | <i>William Tell Overture</i> , Part 1 - At Dawn | | |
| | | | Rossini | Creatore and His Band |
| 671-3 | 80036-B | <i>William Tell Overture</i> , Part 2 - The Storm | | |
| | | | Rossini | Creatore and His Band |
| 672-2 | 80037-A | <i>William Tell Overture</i> , Part 3 - The Calm | | |
| | | | Rossini | Creatore and His Band |
| 673-3 | 80037-B | <i>William Tell Overture</i> , Part 4 - Finale | | |
| | | | Rossini | Creatore and His Band |
| 674-3 | 80041-B | <i>Spring Song</i> | | Creatore and His Band with Clarinet solo |
| 675-2, - 3 | 80041-A | <i>Serenade</i> | Schubert | Creatore and His Band with Saxophone solo |
| 676-1 | 80040-B | <i>Blue Danube Waltz</i> | J. Strauss II | Creatore and His Band |
| 677-2 | 80034-A | <i>La Paloma</i> | Yradier | Creatore and His Band |
| 678-3 | 80034-B | <i>March from Carmen</i> | Bizet | Creatore and His Band |
| 679-3 | 80039-A | <i>American Fantasie</i> , Part 1 | Herbert | Creatore and His Band |
| 682-2 | 80035-A | <i>Poet and Peasant Overture</i> , Part 1 | von Suppé | Creatore and His Band |
| 683-3 | 80035-B | <i>Poet and Peasant Overture</i> , Part 2 | von Suppé | Creatore and His Band |
| 680-4 | 80039-B | <i>American Fantasie</i> , Part 2 | Herbert | Creatore and His Band |
| 681-3 | 80040-A | | | |
| | (68000) | <i>Barcarolle from Tales of Hoffman</i> | Offenbach | Creatore and His Band |

COLUMBIA 12"

December 6th 1911

| | | | | |
|---------|-------|--------------------------------|--------------|-----------------|
| 30904-1 | A5364 | <i>Nearer, My God, To Thee</i> | Lowell Mason | Creatore's Band |
| 30904-1 | A5881 | <i>Nearer, My God To Thee</i> | Lowell Mason | Creatore's band |

December 15th 1911

| | | | | |
|---------|----------|--|-------|-----------------|
| 30911 | Unissued | <i>Carmen Selections</i> | Bizet | Banda Creatore |
| 30912-1 | A5364 | <i>Hallelujah Chorus from The Messiah</i> Handel | | Creatore's Band |

| | | | | |
|---------|-------|--|--------------|----------------|
| 30913-1 | A5365 | <i>Poet and Peasant Overture, Part 1</i> | von Suppé | Creator's Band |
| 30914-2 | A5365 | <i>Poet and Peasant Overture, Part 2</i> | von Suppé | Creator's band |
| 30915-1 | A5363 | <i>Turkish March</i> | W. A. Mozart | Creator's Band |
| 30916-2 | A5363 | <i>Père de la Victoire (Father of Victory)</i> | Ganne | Creator's Band |
| | | <i>- March (Some copies have: Pour la Victoire (To Victory) - March)</i> | | |
| 30915-1 | C1122 | <i>Marcia Turca de Mozart</i> | W. A. Mozart | Banda Creatore |
| 30916-2 | C1122 | <i>Padre de la Victoria - Marcha</i> | Ganne | Banda Creatore |
| 30913-1 | C1123 | <i>El Poeta y El Campesino Obertura</i> | von Suppé | Banda Creatore |
| | | <i>Primera Parte</i> | | |
| 30914-2 | C1123 | <i>El Poeta y El Campesino Obertura</i> | von Suppé | Banda Creatore |
| | | <i>Segunda Parte</i> | | |

COLUMBIA RENA (UK counterpart to Columbia)

December 9th 1911

| | | | | |
|---------|-----|------------------------------|--------------|----------------|
| 30904-1 | 311 | <i>Nearer My God to Thee</i> | Lowell Mason | Creator's band |
|---------|-----|------------------------------|--------------|----------------|

December 15th 1911

| | | | | |
|---------|-----|---|-----------|----------------|
| 30912-1 | 311 | <i>Hallelujah Chorus from The Messiah</i> | Handel | Creator's Band |
| 30913-1 | 310 | <i>Poet and Peasant Overture - Part 1</i> | von Suppé | Creator's band |
| 30914-2 | 310 | <i>Poet and Peasant Overture - Part 2</i> | von Suppé | Creator's Band |

EDISON CYLINDERS 4-MINUTE AMBEROLS (Dubs from Diamond Discs)

April 21 1916

| | | | |
|------|------------------------|--------------|----------------------|
| 2947 | <i>Marcia Roma</i> | Musso | Creator and His Band |
| 2985 | <i>Marche Indienne</i> | A. Sellenick | Creator and His Band |

December 27 1916

| | | | |
|------|------------------------|----------|----------------------|
| 3177 | <i>Marche Lorraine</i> | L. Ganne | Creator and His Band |
|------|------------------------|----------|----------------------|

December 28 1916

| | | | |
|------|--------------------|---------|----------------------|
| 3164 | <i>Loin du Bal</i> | Gilette | Creator and His Band |
|------|--------------------|---------|----------------------|

December 29 1916

| | | | |
|------|-------------------------------|-------|----------------------|
| 3309 | <i>Aida Selections Part 1</i> | Verdi | Creator and His Band |
| 3310 | <i>Aida Selections Part 2</i> | Verdi | Creator and His Band |

January 29 1918

| | | | |
|------|--------------------------------|-----------------|----------------------|
| 3471 | <i>American Aviation March</i> | Creator | Creator and His Band |
| 3530 | <i>Creator's Band March</i> | Gerardo lasilli | Creator and His Band |

January 30 1918

| | | | |
|------|----------------------------------|-------------|----------------------|
| 3539 | <i>Bohemian Girl - Selection</i> | M. W. Balfe | Creator and His Band |
|------|----------------------------------|-------------|----------------------|

February 5 1918

| | | | |
|------|---------------------------------|---------|----------------------|
| 4537 | <i>Ballet Music - Excelsior</i> | Marenco | Creator and His Band |
|------|---------------------------------|---------|----------------------|

February 12 1918

| | | | |
|------|--------------------------------------|------------------|----------------------|
| 3558 | <i>Piccolo Pic</i> | Walter L. Slater | Creator and His Band |
| 3611 | <i>Donna Juanita - Selections</i> | von Suppé | Creator and His Band |
| 3629 | <i>Barcarolle - Tales of Hoffman</i> | Offenbach | Creator and His Band |
| 3580 | <i>Boccaccio - Selection</i> | von Suppé | Creator and His Band |

February 13 1918

| | | | |
|------|----------------------------------|-----------|----------------------|
| 4606 | <i>Serenade</i> | Moskowski | Creator and His Band |
| 4642 | <i>Selections - Il Trovatore</i> | Verdi | Creator and His Band |

EDISON DIAMOND DISCS (Most discs appear with A, B, & C takes)

February 17 1916

| | | | | |
|------------|---------|---------------------------------------|---------------|-------------------------|
| 4504-B; -C | 51009-R | <i>The Barber of Seville Overture</i> | Rossini | Creator and His Band |
| 2854-B | 51009-L | <i>Daughter of Love Waltz</i> | C. W. Bennett | National Promenade Band |

April 21 1916

| | | | | |
|----------|---------|---------------------------------------|-----------------|-------------------------|
| 4675-C | 80324- | <i>Marcia Roma</i> | Musso | Creator and His Band |
| 4677-A | 50995-L | <i>Marche Indienne (Hindoo March)</i> | A. Sellenick | Creator and His Band |
| (5617-A) | 50995-R | <i>Royal Australian Navy March</i> | Alex F. Lithgow | New York Military Band) |

| | | | | |
|-------------------------|---------|---|------------------|------------------------|
| April 22 1916 | | | | |
| 4678-A | 80324- | <i>Moraima - Danse Espagnole</i> | Espinosa | Creatore and His Band |
| December 27 1916 | | | | |
| 5236-C | 80372-R | <i>Marche Lorraine</i> | L Ganne | Creatore and His Band |
| December 28 1916 | | | | |
| 5242-C | 80372-L | <i>Loin du Bal</i> | Gillet | Creatore and His Band |
| 5241-G | 50668-L | <i>Miserere from Il Trovatore</i> | Verdi | Creatore and His Band |
| December 29 1916 | | | | |
| 5246-B | 51504-R | <i>Aida - Selection Part 1</i> | Verdi | Creatore and His Band |
| 5247-A | 51504-L | <i>Aida - Selection Part 2</i> | Verdi | Creatore and His Band |
| January 29 1918 | | | | |
| 5984-C | 80430- | <i>American Aviation March</i> | Creatore | Creatore and His Band |
| January 29 1918 | | | | |
| 5985-B | 50861-R | <i>Creatore's Band March</i> | Gerardo lasilli | Creatore and His Band |
| (5675-B) | 50861-L | <i>Pep-Characteristic</i> | Arthur Amsden | New York Military Band |
| January 30 1918 | | | | |
| 5986-A; -C | 50557-L | <i>The Bohemian Girl - Selction</i> | M. W. Balfe | Creatore and His Band |
| (6779-A; -C) | 50557-R | <i>A Bunch of Roses - Spanish March</i> | B. Chapi | Conway's Band) |
| February 5 1918 | | | | |
| 5996-B; -C | 50922-L | <i>Ballet Music Excelsior</i> | R. Marencio | Creatore and His Band |
| (8248-A; -B) | 50922-R | <i>Polonaise Militaire</i> | Chopin | U.S. Marine Band |
| February 7 1918 | | | | |
| 6004-C | 80442- | <i>Easter Chimes - Intermezzo</i> | Charles Kunkel | Creatore and His Band |
| 6358-B | 80442- | <i>Easter Fantasia - Descriptive</i> | M. L. Lake | Peerless Orchestra |
| February 12 1918 | | | | |
| 6012-B | 50668-R | <i>Boccaccio - Selection</i> | von Suppé | Creatore and His Band |
| 6013-C | 80430 | <i>Sons of Uncle Sam - Marche Militaire</i> | Earl McCoy | Creatore and His Band |
| February 13 1918 | | | | |
| 6016-C | 50945-L | <i>Serenade</i> | Moszkowski | Creatore and His Band |
| (8249-C) | 50945-R | <i>True to the Flag March</i> | F. von Blon | U.S. Marine Band |
| 6017-C | 50688-L | <i>Piccolo Pic</i> | Walter L. Slater | Creatore and His Band |
| 6112-C | 50688-R | <i>U.S. Field Artillery March</i> | J. P. Sousa | New York Military Band |

DISCO GRAMOFONO 10"

| | | | |
|--------|--|--------------|-------------------------------|
| AV 759 | <i>Inno di Mameli (Inno Nazionale)</i> | Novarro | Banda Giuseppe Creatore |
| AV 759 | <i>Inno di Garibaldi</i> | Olivieri | Banda Giuseppe Creatore |
| HN 538 | <i>Fanfara e marcia Reale</i> | Gabetti | Banda Giuseppe Creatore |
| HN 538 | <i>Inno di Garibaldi</i> | Olivieri | Banda Giuseppe Creatore |
| HN 539 | <i>Fanfara e marcia Reale</i> | Gabetti | Banda Giuseppe Creatore |
| HN 539 | <i>Inno Pontificio</i> | | Banda Gramofono |
| HN 540 | <i>Fanfara e marcia Reale</i> | Gabetti | Banda Giuseppe Creatore |
| HN 540 | <i>Brabançonne</i> | | Banda Guardia Repubblicana |
| HN 541 | <i>Inno di Garibaldi</i> | Olivieri | Banda Giuseppe Creatore |
| HN 541 | <i>Canzone Garibaldina</i> | Falvo | Orchestra cond. M. Piccinelli |
| HN 542 | <i>Morelos</i> | J. Hernandez | Banda Giuseppe Creatore |
| HN 542 | <i>Aguila Azteca</i> | Juan Vasquez | Banda Giuseppe Creatore |

DISCO GRAMOFONO 12"

| | | | |
|--------|---|-------------|-------------------------|
| S 4928 | <i>Dolores</i> | Waldteufel | Banda Giuseppe Creatore |
| S 4928 | <i>Moraima</i> | M. Espinosa | Banda Giuseppe Creatore |
| S 8408 | <i>Pagliacci - Motivi, Parte 1</i> | Leoncavallo | Banda Giuseppe Creatore |
| S 8408 | <i>Pagliacci - Motivi, Parte 2</i> | Leoncavallo | Banda Giuseppe Creatore |
| S 8414 | <i>Trovatore - Miserere</i> | Verdi | Banda Giuseppe Creatore |
| S 8414 | <i>Lucia di Lammermoor - Sestetto</i> | Donizetti | Banda Giuseppe Creatore |
| S 8416 | <i>Semiramide - Overture, Parte 1</i> | Rossini | Banda Giuseppe Creatore |
| S 8416 | <i>Semiramide - Overture, Parte 2</i> | Rossini | Banda Giuseppe Creatore |
| S 8420 | <i>Aida - Marcia trionfale e finale</i> | Verdi | Banda Giuseppe Creatore |
| S 8436 | <i>Traviata - Motivi, Parte 1</i> | Verdi | Banda Giuseppe Creatore |

| | | | |
|---------|--|------------|-------------------------|
| S 8436 | <i>Traviata - Motivi, Parte 2</i> | Verdi | Banda Giuseppe Creatore |
| S 8442 | <i>Carmen - Motivi, Parte 1</i> | Bizet | Banda Giuseppe Creatore |
| S 8442 | <i>Carmen - Motivi, Parte 2</i> | Bizet | Banda Giuseppe Creatore |
| S 8444 | <i>Carmen - Motivi, Parte 3</i> | Bizet | Banda Giuseppe Creatore |
| S 8444 | <i>Carmen - Motivi, Parte 4</i> | Bizet | Banda Giuseppe Creatore |
| S 8446 | <i>Cavalleria Rusticana - Motivi, Parte 1</i> | Mascagni | Banda Giuseppe Creatore |
| S 8446 | <i>Cavalleria Rusticana, - Motivi, Parte 2</i> | Mascagni | Banda Giuseppe Creatore |
| S 8448 | <i>Forza del Destino - Motivi, Parte 1</i> | Verdi | Banda Giuseppe Creatore |
| S 8448 | <i>Forza del Destino - Motivi, Parte 2</i> | Verdi | Banda Giuseppe Creatore |
| S 8552 | <i>Carmen Selections, Part 1</i> | Bizet | Banda Giuseppe Creatore |
| S 8552 | <i>Carmen Selections, Part 2</i> | Bizet | Banda Giuseppe Creatore |
| S 8554 | <i>Carmen Selections, Part 3</i> | Bizet | Banda Giuseppe Creatore |
| S 8554 | <i>Carmen Selections, Part 4</i> | Bizet | Banda Giuseppe Creatore |
| S 10110 | <i>Rigoletto - Quartet (Atto 3)</i> | Verdi | Banda Giuseppe Creatore |
| S 10110 | <i>Rigoletto - Preludio e minuetto</i> | Verdi | Banda Giuseppe Creatore |
| S 10115 | <i>Guarany - Overture, Part 1</i> | Gomez | Banda Giuseppe Creatore |
| S 10115 | <i>Guarany - Overture, Part 2</i> | Gomez | Banda Giuseppe Creatore |
| S 10125 | <i>Pescatori di Perle, Part 1</i> | Bizet | Creator's Band |
| S 10125 | <i>Pescatori di Perle, Part 2</i> | Bizet | Creator's Band |
| S 10127 | <i>Rigoletto - Selections, Part 1</i> | Verdi | Creator's Band |
| S 10127 | <i>Rigoletto - Selections, Part 2</i> | Verdi | Creator's Band |
| S 10256 | <i>Pescatori di Perle - Motivi, Parte 1</i> | Bizet | Banda Giuseppe Creatore |
| S 10256 | <i>Pescatori di Perle - Motivi, Parte 2</i> | Bizet | Banda Giuseppe Creatore |
| S 10257 | <i>Pescatori di Perle - Motivi, Parte 3</i> | Bizet | Banda Giuseppe Creatore |
| S 10257 | <i>Pescatori di Perle - Motivi, Parte 4</i> | Bizet | Banda Giuseppe Creatore |
| S 10282 | <i>Ernani - Motivi, Parte 1</i> | Verdi | Banda Giuseppe Creatore |
| S 10282 | <i>Ernani - Motivi, Parte 2</i> | Verdi | Banda Giuseppe Creatore |
| S 10345 | <i>Cleopatra - Intermezzi sinfonica, Parte 1</i> | Mancinelli | Banda Giuseppe Creatore |
| S 10345 | <i>Cleopatra - Intermezzi sinfonica, Parte 2</i> | Mancinelli | Banda Giuseppe Creatore |
| S 10459 | <i>Guglielmo Tell - Balletto (Atto 1), Parte 1</i> | Rossini | Banda Giuseppe Creatore |
| S 10459 | <i>Guglielmo Tell - Balletto (Atto 1), Parte 2</i> | Rossini | Banda Giuseppe Creatore |

GLOBE 10" (Paramount derivative)

| | | | | |
|--------|--------|---|---------|---------------------------|
| 1726A | 4077-B | <i>La Paloma</i> | Yradier | Creator's Band |
| 4216-1 | 4077-A | <i>American Patrol - Patriotic Medley March</i> | | Coast Guard Military Band |

GREY GULL 10" (Paramount derivative)

| | | | | |
|--------|--------|---|---------|---------------------------|
| 1726A | 4077-B | <i>La Paloma</i> | Yradier | Creator's Band |
| 4216-1 | 4077-A | <i>American Patrol - Patriotic Medley March</i> | | Coast Guard Military Band |

MASTERTONE 10" (Paramount derivative)

| | | | | |
|-------|------|----------------------------------|---------------|----------------|
| 676-1 | 1022 | <i>On the Blue Danube</i> | J. Strauss II | Creator's Band |
| | 1022 | <i>Poet and Peasant Overture</i> | von Suppé | Creator's Band |

ORIOLE 10" (Paramount derivative)

| | | | | |
|--------|---------|--------------------------|-------------------------|--------------------------|
| 1726A | 207 (b) | <i>La Paloma</i> | Yradier | Creator's Band |
| 3162-2 | 207 (a) | <i>Memory Lane Waltz</i> | De Sylva, Spier, Conrad | Cotton Blossom Orchestra |

PARAMOUNT (Recordings made between November 1920 and February 1921)

| | | | | |
|-------|---------|---|-------------|--------------------------------|
| 668-2 | 50038-A | <i>Stars and Stripes March</i> | J. P. Sousa | Giuseppe Creatore and His Band |
| 669-2 | 50038-B | <i>American Aviation March</i> | Creatore | Giuseppe Creatore and His Band |
| 670-3 | 50036-A | <i>William Tell, Part 1 (At Dawn)</i> | Rossini | Giuseppe Creatore and His Band |
| 671-3 | 50036-B | <i>William Tell, Part 2 (The Storm)</i> | Rossini | Giuseppe Creatore and His Band |

| | | | | |
|-------|---------|---|---------------|---|
| 672 | 50037-A | <i>William Tell</i> , Part 3 (<i>The Calm</i>) | Rossini | Giuseppe Creatore and His Band |
| 673-3 | 50037-B | <i>William Tell</i> , Part 4 (<i>Finale</i>) | Rossini | Giuseppe Creatore and His Band |
| 674-3 | 50041-B | <i>Spring Song</i> | | Giuseppe Creatore and His Band with clarinet solo |
| 675-2 | 50041-A | <i>Serenade</i> | Schubert | Giuseppe Creatore and His Band with saxophone solo |
| 676-1 | 50040-B | <i>Blue Danube Waltz</i> | J. Strauss II | Giuseppe Creatore and His Band |
| 677-2 | 50034-A | <i>La Paloma</i> | Yradier | Giuseppe Creatore and His Band |
| 678-3 | 50034-B | <i>March from Carmen</i> | Bizet | Giuseppe Creatore and His Band |
| 679-3 | 50039-A | <i>American Fantasia</i> , Part 1 | Herbert | Giuseppe Creatore and His Band |
| 680-1 | 50039-B | <i>American Fantasia</i> , Part 2 | Herbert | Giuseppe Creatore and His Band |
| 681-2 | 50040-A | <i>Barcarolle from Tales of Hoffman</i> | Offenbach | Giuseppe Creatore and His Band |
| 682-2 | 50035-A | <i>Poet and Peasant Overture</i> , Part 1 | von Suppé | Giuseppe Creatore and His Band |
| 683-2 | 50035-B | <i>Poet and Peasant Overture</i> , Part 2 | von Suppé | Giuseppe Creatore and His Band |

**PURITAN 10" (In 1923 Paramount supplied them with the masters)
Manufactured by D. D. & M. Co., Bridgeport, Connecticut)**

| | | | | |
|------------|--------------------|---|---------------|--|
| 669-2 | 15038-A | <i>American Aviation March</i> | Creatore | Giuseppe Creatore and His Band |
| 668-2 | 15038-B | <i>Stars and Stripes for Ever</i> | Sousa | Giuseppe Creatore and His Band |
| 670-3 | 15036-A | <i>William Tell Overture</i> , Part 1 - <i>At Dawn</i> | Rossini | Giuseppe Creatore and His Band |
| 671-3 | 15036-B | <i>William Tell Overture</i> , Part 2 - <i>The Storm</i> | Rossini | Giuseppe Creatore and His Band |
| 672-2 | 15037-A | <i>William Tell Overture</i> , Part 3 - <i>The Calm</i> | Rossini | Giuseppe Creatore and His Band |
| 673-3 | 15037-B | <i>William Tell Overture</i> , Part 4 - <i>Finale</i> | Rossini | Giuseppe Creatore and His Band |
| 674-3 | 15041-B | <i>Spring Song</i> | | Giuseppe Creatore and His Band and Clarinet solo |
| 675-2, - 3 | 15041-A | <i>Serenade</i> | Schubert | Giuseppe Creatore and His Band and Saxophone solo |
| 676-1 | 15040-B | <i>Blue Danube Waltz</i> | J. Strauss II | Giuseppe Creatore and His Band |
| 677-2 | 15034-A | <i>La Paloma</i> | Yradier | Giuseppe Creatore and His Band |
| 678-3 | 15034-B | <i>March from Carmen</i> | Bizet | Giuseppe Creatore and His Band |
| 679-3 | 15039-A | <i>American Fantasia</i> , Part 1 | Herbert | Giuseppe Creatore and His Band |
| 680-4 | 15039-B | <i>American Fantasia</i> , Part 2 | Herbert | Giuseppe Creatore and His Band |
| 681-3 | 15040-A (68000) | <i>Barcarolle from Tales of Hoffman</i> | Offenbach | |
| 682-2 | 15035-A | <i>Poet and Peasant Overture</i> , Part 1 | von Suppé | |
| 683-3 | 15035-B | <i>Poet and Peasant Overture</i> , Part 2 | von Suppé | |

RADIEX 10" (Paramount derivative)

| | | | | |
|--------|--------|---|---------|--------------------------------|
| 1726A | 4077-B | <i>La Paloma</i> | Yradier | Giuseppe Creatore and His Band |
| 4216-1 | 4077-A | <i>American Patrol - Patriotic Medley March</i> | | Coast Guard Military Band |

TRIANGLE 10" (Paramount derivative)

| | | | | |
|-------|----------------------|--|---------------|---|
| 668-2 | 15038-B | <i>Stars and Stripes March</i> | J. P. Sousa | Giuseppe Creatore and His Band |
| 669-2 | 15038-A | <i>American Aviation March</i> | Creatore | Giuseppe Creatore and His Band |
| 670-3 | 15036-A (50036-A) | <i>William Tell</i> , Part 1 (<i>At Dawn</i>) | Rossini | Giuseppe Creatore and His Band |
| 671-3 | 15036-B (50036-B) | <i>William Tell</i> , Part 2 (<i>The Storm</i>) | Rossini | Giuseppe Creatore and His Band |
| 674-3 | 15041-B | <i>Spring Song</i> | | Giuseppe Creatore and His Band with clarinet solo |
| 675-2 | 15041-A | <i>Serenade</i> | Schubert | Giuseppe Creatore and His Band with saxophone solo |
| 676-1 | 15040-B | <i>Blue Danube Waltz</i> | J. Strauss II | Giuseppe Creatore and His Band |
| 677-2 | 15034-A | <i>La Paloma</i> | Yradier | Giuseppe Creatore and His Band |
| 678-3 | 15034-B | <i>March from Carmen</i> | Bizet | Giuseppe Creatore and His Band |

| | | | | |
|-------|-----------|--|-----------|--------------------------------|
| 679-3 | 15039-A | <i>American Fantasie, Part 1</i> | Herbert | Giuseppe Creatore and His Band |
| 680-1 | 15039-B | <i>American Fantasie, Part 2</i> | Herbert | Giuseppe Creatore and His Band |
| 681-2 | 15040-A | <i>Barcarolle from Tales of Hoffman</i> | Offenbach | Giuseppe Creatore and His Band |
| 682-2 | 15035-A | <i>Poet and Peasant Overture, Part 1</i> | von Suppé | Giuseppe Creatore and His Band |
| 683-2 | 15035-B | <i>Poet and Peasant Overture, Part 2</i> | von Suppé | Giuseppe Creatore and His Band |
| | (50035-A) | | | |
| | (50035-B) | | | |

VICTOR 10" (All the Victor discs are electrically recorded)

August 4 1925

| | | | |
|---------|-----------------------|----------|--------------------------------|
| 19844-A | <i>Electric March</i> | Creatore | Giuseppe Creatore and His Band |
|---------|-----------------------|----------|--------------------------------|

August 5 1925

| | | | |
|---------|----------------------------|-----------------|--------------------------------|
| 19844-B | <i>American Army March</i> | Gerardo lasilli | Giuseppe Creatore and His Band |
|---------|----------------------------|-----------------|--------------------------------|

August 3 1925

| | | | | |
|-------------|---------|--|------------|----------------|
| BVE 33130-1 | 78265-B | <i>Liberta dei Prigionieri Italiani - Marcia Sinfonica</i> | O. Orlando | Banda Creatore |
|-------------|---------|--|------------|----------------|

August 6 1925

| | | | | |
|-------------|---------|---|----------------|----------------|
| BVE 33137-1 | 78265-A | <i>Maresciallo Cadorna - Marcia Sinfonica</i> | Creatore | Banda Creatore |
| BVE 33138-2 | 78851-B | <i>Coro delle Villanelle</i> | R. Constantino | Banda Creatore |

July 23 1926

| | | | | |
|-------------|---------|---|-----------------|----------------|
| BVE 35823-3 | 78851-A | <i>Generale Umberto Nobile - Marcia Sinfonica</i> | Gerardo lasilli | Banda Creatore |
|-------------|---------|---|-----------------|----------------|

August 10 1926

| | | | |
|---------|--|-------------|---|
| 20199-A | <i>O Sole Mio</i> | E. di Capua | Giuseppe Creatore and His Band w. G. Loscialpo (cornet) |
| 20199-B | <i>A Pinta di Piedi - Mazurka Abbruzzese (On Tip-Toes)</i> | De Angelis | Giuseppe Creatore and His Band |

April 26 1927

| | | | | |
|-------------|-----------|--|------------------|----------------|
| BVE 37889-3 | 79348-B | <i>Inno di Garibaldi (Hymn of Garibaldi)</i> | Alessio Olivieri | Banda Creatore |
| BVE 37889-3 | V-12167-B | <i>Inno di Garibaldi (Hymn of Garibaldi)</i> | Alessio Olivieri | Banda Creatore |
| BVE 37890-1 | 79348-A | <i>Marcia Reale (Royal March)</i> | G. Gabeti | Banda Creatore |
| BVE 37890-1 | V-12167-A | <i>Marcia Reale (Royal March)</i> | G. Gabeti | Banda Creatore |

July 27 1927

| | | | | |
|-------------|---------|---|---------------|----------------|
| BVE 39545-3 | 80173-A | <i>El Gato Montés - Paso Doble (The Wild Cat)</i> | arr. Creatore | Banda Creatore |
| BVE 39546-1 | 80112-A | <i>Fado Blanquita</i> | Retana | Banda Creatore |
| BVE 39546-1 | 75338-A | <i>Fado Blanquita</i> | Retana | Banda Creatore |

July 28 1927

| | | | | |
|-------------|---------|--------------------------|---------------------------------|----------------|
| BVE 39548-2 | 75338-B | <i>Adelante - Marcha</i> | Juan B. Anzures (arr. Creatore) | Banda Creatore |
| BVE 39548-2 | 80112-B | <i>Adelante - March</i> | Juan B. Anzures (arr. Creatore) | Banda Creatore |

September 14 1927

| | | | | |
|-------------|---------|---|-------|---------------------|
| BVE 40207-1 | 80173-B | <i>El Tambor de Granaderos - Paso Doble (The Grenadier Drummer)</i> | Chapi | Banda Internacional |
|-------------|---------|---|-------|---------------------|

August 10 1931

| | | | | |
|-------------|-----------|---|-------------------|----------------|
| BRC 70160-1 | 30736-A | <i>Morelos - Marcha Militar</i> | J. Hernandez | Banda Creatore |
| BRC 70160-1 | V-12262-A | <i>Morelos - Marcha Militar</i> | J. Hernandez | Banda Creatore |
| BRC 70161-1 | 30736-B | <i>Aguila Azteca - Paso Doble</i> | Juan Vasquez | Banda Creatore |
| BRC 70161-1 | V-12262-B | <i>Aguila Azteca - Paso Doble</i> | Juan Vasquez | Banda Creatore |
| BRC 70162-1 | 30529-A | <i>Ignacio E. Lozano - Marcha "La Prensa"</i> | Ricardo A. Valles | Banda Creatore |
| BRC 70162-1 | V-12216-A | <i>Marcia Italiana (Italian March)</i> | Ricardo A. Valles | Banda Creatore |
| BRC 70163-1 | 30529-B | <i>Viva Celaya - Paso Doble</i> | I. Medina Campa | Banda Creatore |
| BRC 70163-1 | V-12216-B | <i>Viva Celaya - Paso Doble</i> | I. Medina Campa | Banda Creatore |

VICTOR 12" (All the Victor discs are electrically recorded)

| | | | | |
|-----------------------|----------------|--|----------------|---|
| August 3 1925 | 35759-A | <i>Syncopation - Symphonic March</i> | Creatore | Giuseppe Creatore and His Band |
| August 4 1925 | 35761-B | <i>Moraima - Spanish Caprice</i> | M. Espinosa | Giuseppe Creatore and His Band |
| August 5 1925 | 35759-B | <i>Tripoli - Symphonic March</i> | A. D'Anna | Giuseppe Creatore and His Band |
| | 35761-A | <i>Dolores Waltz</i> | Waldteufel | Giuseppe Creatore and His Band |
| | 35778-A | <i>Trovatore - Selection, Part 1</i> | Verdi | Giuseppe Creatore and His Band |
| | 35778-B | <i>Trovatore - Selection, Part 2</i> | Verdi | Giuseppe Creatore and His Band |
| July 22 1926 | | | | |
| CVE 35820-3 | 35791-A | <i>Pagliacci - Selection, Part 1</i> | Leoncavallo | Giuseppe Creatore and His Band Signor Rossi (trombone) |
| CVE 35820-3 | 35895-A (auto) | <i>Pagliacci - Selection, Part 1</i> | Leoncavallo | Giuseppe Creatore and His Band Signor Rossi (trombone) |
| July 23 1926 | | | | |
| CVE 35821-3 | 35791-B | <i>Pagliacci - Selection, Part 2</i> | Leoncavallo | Giuseppe Creatore and His Band |
| CVE 35821-3 | 35896-A (auto) | <i>Pagliacci - Selection, Part 2</i> | Leoncavallo | Giuseppe Creatore and His Band |
| August 10 1926 | | | | |
| ? | 35850-A | <i>Lucia Sextette (Act 2)</i> | Donizetti | Giuseppe Creatore and His Band |
| August 11 1926 | | | | |
| CVE 35829-2 | 35896-B (auto) | <i>Cavalleria Rusticana - Selection, Part 1</i> | Mascagni | Giuseppe Creatore and His Band |
| August 12 1926 | | | | |
| BVE 35831-2 | 35896-B (auto) | <i>Cavalleria Rusticana - Selection, Part 2</i> | Mascagni | Giuseppe Creatore and His Band |
| ? | 35780-A | <i>Aida - Grand March and Finale (Act 2)</i> | Verdi | Giuseppe Creatore and His Band |
| ? | 35780-B | <i>Aida - Introduction and Moorish Ballet (Act 2)</i> | Verdi | Giuseppe Creatore and His Band |
| April 6 1927 | | | | |
| CVE 37891-3 | 35990-B | <i>Marcia Sinfonica - No. 11</i> | Silvio Mancini | Giuseppe Creatore and His Band |
| July 25 1927 | | | | |
| | 35850-B | <i>Trovatore - Miserere</i> | Verdi | Giuseppe Creatore and His Band |
| July 27 1927 | | | | |
| CVE 39547-1 | 35905-A (auto) | <i>La Forza del Destino - Overture, Part 1</i> | Verdi | Giuseppe Creatore and His Band |
| CVE 39550-2 | 35906-A (auto) | <i>La Forza del Destino - Overture, Part 2</i> | Verdi | Giuseppe Creatore and His Band |
| ? | | | | |
| CVE 38803-3 | 35906-B (auto) | <i>Semiramide - Overture, Part 1</i> | Rossini | Giuseppe Creatore and His Band |
| CVE 38803-3 | 35827-A | <i>Semiramide - Overture, Part 1</i> | Rossini | Giuseppe Creatore and His Band |
| CVE 38804-3 | 35905-B (auto) | <i>Semiramide - Overture, Part 2</i> | Rossini | Giuseppe Creatore and His Band |
| CVE 38804-3 | 35827-B | <i>Semiramide - Overture, Part 2</i> | Rossini | Giuseppe Creatore and His Band |
| August 6 1928 | | | | |
| CVE 46340-1 | 35954-A | <i>Hymn of the Laborers (Inno dei Lavoratori) The First of May (Primo Maggio o Internazionale)</i> | | Giuseppe Creatore and His Band |

| | | | | |
|-------------------------|---------|--|-------------------------------|--------------------------------|
| CVE 46341-1 | 35935-A | <i>Guarany - Overture, Part 1</i> | Gomez | Giuseppe Creatore and His Band |
| CVE 46342-2 | 35935-B | <i>Guarany - Overture, Part 2</i> | Gomez | Giuseppe Creatore and His Band |
| August 7 1928 | | | | |
| CVE 46343-1 | 35938-A | <i>La Traviata</i> | Verdi | Giuseppe Creatore and His Band |
| | | - <i>Drinking Song and Gypsy Chorus</i> | | |
| CVE 46344-1 | 35938-B | <i>La Traviata</i> | | |
| | | - <i>Prelude to Act 3</i> | Verdi | Giuseppe Creatore and His Band |
| CVE 46345-2 | 35957-A | <i>Nearer, My God, To Thee</i> | Mason arr. Creatore | Giuseppe Creatore and His Band |
| November 12 1928 | | | | |
| CVE 46370-2 | 35954-B | <i>Indian March (Marcia Indiana)</i> | Sellenick arr. Creatore | Giuseppe Creatore and His Band |
| CVE 46371-2 | 35957-B | <i>Lead, Kindly Light</i> | J. B. Dykes | |
| | | <i>Onward, Christian Soldiers</i> | Sir A. Sullivan | Giuseppe Creatore and His Band |
| November 14 1928 | | | | |
| CVE 46377-2 | 35990-A | <i>I Diavoli Rossi</i> | Rivela arr. Creatore | |
| | | - <i>Marcia Sinfonica</i> | | Giuseppe Creatore and His Band |
| CVE 46378-2 | 35959-A | <i>'49 Medley Overture, Part 1</i> | | Giuseppe Creatore and His Band |
| CVE 46379-2 | 35959-B | <i>'49 Medley Overture, Part 2</i> | | Giuseppe Creatore and His Band |
| CVE 46380-2 | 35971-A | <i>Mefistofele - Prologue</i> | Boito arr. Creatore | Giuseppe Creatore and His Band |
| November 26 1928 | | | | |
| CVE 48403-1 | 35965-A | <i>The New Italy March</i> (<i>La Nuova Italia</i>) | Gerardo Iasilli | Giuseppe Creatore and His Band |
| CVE 48404-1 | 35965-B | <i>The Return of the Sailors</i> | | |
| | | - <i>March</i> | T. Mario | Giuseppe Creatore and His Band |
| CVE 48405-3 | 35971-B | <i>Selections from Mefistofele</i> | Boito arr. Creatore | Giuseppe Creatore and His Band |
| November 18 1929 | | | | |
| CVE 58043-2 | 36006-A | <i>Masked Ball - Selection, Part 1</i> | Verdi arr. Creatore | Giuseppe Creatore and His Band |
| CVE 58044-2 | 36001-A | <i>The Pearl Fishers</i> | Bizet. | |
| | | - <i>Selection, Part 1</i> | arr. Creatore | Giuseppe Creatore and His Band |
| CVE 58045-1 | 36012-A | <i>La Favorita - Selection, Part 1</i> | Donizetti, arr. Creatore | Giuseppe Creatore and His Band |
| CVE 58047-2 | 36018-A | <i>Ernani - Selection, Part 1</i> | Verdi arr. Creatore | Giuseppe Creatore and His Band |
| CVE 58048-2 | 36012-B | <i>La Favorita - Selection, Part 2</i> | Donizetti arr. Creatore | Giuseppe Creatore and His Band |
| November 20 1929 | | | | |
| CVE 58052-2 | 36001-B | <i>The Pearl Fishers</i> | Bizet | |
| | | - <i>Selection, Part 2</i> | arr. Creatore | Giuseppe Creatore and His Band |
| CVE 58054-2 | 36002-B | <i>The Pearl Fishers</i> | Bizet | |
| | | - <i>Selection, Part 4</i> | arr. Creatore | Giuseppe Creatore and His Band |
| November 21 1929 | | | | |
| CVE 58041-3 | 35996-A | <i>The Geisha - Selection, Part 1</i> | Sidney Jones arr. Creatore | Giuseppe Creatore and His Band |
| CVE 58051-3 | 36002-A | <i>The Pearl Fishers</i> | Bizet | |
| | | - <i>Selection, Part 3</i> | arr. Creatore | Giuseppe Creatore and His Band |
| CVE 58053-3 | 35996-B | <i>The Geisha - Selection, Part 2</i> | Sidney Jones arr. Creatore | Giuseppe Creatore and His Band |
| CVE 58061-1 | 36006-B | <i>Masked Ball - Selection, Part 2</i> | Verdi arr. Creatore | Giuseppe Creatore and His Band |
| CVE 58062-2 | 36018-B | <i>Ernani - Selection, Part 2</i> | Verdi arr. Creatore | Giuseppe Creatore and His Band |
| December 12 1930 | | | | |
| PCVE 61059-2 | 36039-A | <i>Bohemian Girl - Selections, Part 1</i> | Balfe arr. Creatore | Giuseppe Creatore and His Band |
| December 12 1930 | | | | |
| PCVE 61060-2 | 36045-A | <i>William Tell - Ballet, Part 1</i> | Rossini | Giuseppe Creatore and His Band |
| PCVE 61061-2 | 36045-B | <i>William Tell - Ballet, Part 2</i> | Rossini | Giuseppe Creatore and His Band |
| December 13 1930 | | | | |
| PCVE 61062-2 | 36039-B | <i>Bohemian Girl - Selections, Part 2</i> | Balfe arr. Creatore | Giuseppe Creatore and His Band |

| | | | | |
|--------------------------|-----------|--|--|--|
| PCVE 61063-2 | 36045-A | <i>Cleopatra, Part 1</i> (Symphonic Poem) | Mancinelli | |
| PCVE 61064-1 | 36045-B | <i>Cleopatra, Part 2</i> (Symphonic Poem) | arr. Creatore Mancinelli arr. Creatore | Giuseppe Creatore and His Band Giuseppe Creatore and His Band |
| September 27 1938 | | | | |
| CVE 48403-1R | V-12457-A | <i>Nuova Italia Marcia</i> | Gerardo Iasilli | Banda Creatore |
| CVE 48404-1R | V-12457-B | <i>Retorn' Dei Marinari Marcia</i> | T. Mario | Banda Creatore |

VICTOR 10" DOUBLE-FACED 33¹/₃ LP's

| | | | | |
|-----------------|-----------|---|---------|--------------------------------|
| LBS-75685-1,2,3 | L-24013-A | <i>Carmen, Selections</i> - Part 1 (trans.2/5/33) | Bizet | Giuseppe Creatore and His Band |
| LBS-75686-1,2 | L-24013-B | <i>Carmen, Selections</i> - Part 2 (trans.2/5/33) | Bizet | Giuseppe Creatore and His Band |
| LBS-75687-1,2 | | <i>Aida, Parts 1 and 2</i> (trans.2/5/33) | Verdi | Giuseppe Creatore and His Band |
| LBS-75687-3 | L-24018-B | <i>Aida, Parts 1 and 2</i> (trans.8/5/33) | Verdi | Giuseppe Creatore and His Band |
| LBS-75689-1 | L-24018-A | <i>Trovatore - Selections</i> (trans.5/5/33) | Verdi | Giuseppe Creatore and His Band |
| LBS-75690-1 | L-20417-A | <i>Traviata - Selections,</i> Part 1 (trans.5/5/33) | Verdi | Giuseppe Creatore and His Band |
| LBS-75691-1 | L-20417-B | <i>Traviata - Selections,</i> Part 2 (trans.5/5/33) | Verdi | Giuseppe Creatore and His Band |
| LBS-75692-1 | | <i>Semiramide, Overture</i> (trans.8/5/33) | Rossini | Giuseppe Creatore and His Band |
| LBS-75692-2 | L-24015-B | <i>Semiramide, Overture</i> (trans.16/5/33) | Rossini | Giuseppe Creatore and His band |
| LBS-75693-1 | L-24015-A | <i>Il Guarany, Overture</i> (trans.8/5/33) | Gomez | Giuseppe Creatore and His Band |
| LBS-75694-1 | L-24019-A | <i>Zampa - Overture</i> (trans.8/5/33) | Herold | Giuseppe Creatore and His Band |
| LBS-75695-1 | L-24019-B | <i>Martha, Overture</i> and <i>Selections</i> (trans.8/5/33) | Flotow | Giuseppe Creatore and His Band |
| LBS-75695-1,1A | L-24014-A | <i>Morning, Noon and Night</i> in Vienna (trans.9/5/33) | | Vienna Philharmonic Orchestra |
| LBS-75697-1 | L-24014-B | <i>Poet and Peasant Overture</i> von Suppé (trans.9/5/33) | | Giuseppe Creatore and His Band |

trans. = transcribed from the 78rpm version

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PEOPLE, PAPER AND THINGS

by George Frow

W. H. Berry as a recording artist

On occasion I have expressed disappointment at the absence in autobiographies by entertainers who were active in the early years of the century of their recording experiences and their recall of the studio and the whole process. It is not unreasonable to think that recording artists would have some feelings, one way or another, for their encounter with the recording horn, but such reports are rare and at most receive the barest notice. Perhaps many of them were disappointed by the sound of their own voices, as people still are today, or looked down on the whole business. Perhaps the squawky and scraping sounds from some of their talking machines of the time had much to do with the resistance.

One whose 1939 autobiography touches on this aspect of an entertainer's life was W. H. (Bill) Berry, a comedy star of *The Merry Widow* and around 40 other London-based musical comedies. By 1905 Berry had made more than 140 cylinder records for Columbia, as well as many discs, some of the material having been used earlier by Dan Leno and other stars, and some was his own. His introduction was distinctive, for instance: "*The Bassoon* by W. H. Berry for the Columbia Phonograph Company, London made", and all these cylinders seen were either duplicated brown wax or moulded in dark brown wax.

When in 1901 Berry started to make records he was in Kent appearing in what he described a 'a very high-class concert party at Broadstairs called *The Bohemians*', and one night a director of The Columbia

Phonograph Company was in the audience and sent his card round asking Berry if there was any chance of him being thirsty after the performance. Berry answered that there was and he didn't mind if he did! This led to one or two trips to London each week by early-morning train to the Columbia Studio, then in Great Eastern Street, Shoreditch, where he made 'dozens of records', then an express back to Broadstairs in time to get ready for the 6.30pm pierrot show.

Berry mentions the need for making several master records of each item because they soon wore out, and the company summoned him to the studio typically: "We shall want ten *Huntsmen*, six *Buying a House*, twelve *Skylarks* and four *That's where she sits all day*. He says nothing on what fees he was paid.

In an article in *The Talking Machine News* of May 1903 he wrote the following:

"I have been before the public as a professional humorous singer for the past twelve or thirteen years, but it was not until the summer of 1901 that I commenced performing in (to me) a new and novel manner, by singing into the gramophone (sic) of the Columbia Phonograph Company. I need hardly say that I have never regretted my debut as a record maker, as I find it not only keeps a singer in constant practice, but also the wide circulation of his efforts is a most valuable advertisement for a professional man. It is, however, a most curious experience for a most hardened singer like myself to have to sing the most funny songs with none of the usual surroundings such as platform, lights, audience, applause (or 'the



ORIGINAL DRAWING BY CHARLES BUCHEL, R.A.
INSET BY HASSALL

bird'), and so on.

"To have to stand with one's face almost wedged into a fierce and greedy-looking horn, with no expression whatever, and in a calm and cold-blooded manner to shout the most hilarious and mirthful song and patter in a voice more like that of a gentleman who sells coals, is an experience of a quaint and not to say nervy nature.

"But the real secret of my gramophone success is undoubtedly due to the constant practice I get in the rendering of my songs and patter, because it must not be forgotten that I am also nightly rendering them at some concert, fraternal gathering, or dinner, and naturally get so used to it that I seldom make a blunder."

In 1939 Berry expressed what he felt about his early efforts:

"I am told that there are some of those wax masterpieces of mine still in existence. If this is so, I trust their owners will listen to them with toleration and sympathy, for they must sound simply too thingumabob awful today."

Forty Years in the Limelight by W. H. (Bill) Berry, published by Hutchinson & Co. Ltd., London 1939.

OBITUARY

WILLIAM ROBYN

Radio, record and concert artist dies at the age of 101

Cantor William Rubin, better known to record collectors by his nom de disque William Robyn (or 'Wee Willie Robyn'), died on April 12 1996, at the age of 101, in Englewood, NJ. He made hundreds of acoustic and electric recordings during the 1920s, primarily of popular and ethnic titles, for numerous labels. Born in Poverty in Pasiene, Latvia, in 1894, Robyn emigrated to the U.S.A. alone and penniless in 1913. He entered vaudeville as a 'boy tenor' in 1916 (his short stature and youthful looks allowed him to pass as a teenager), and made his first trial recordings in 1918, for Victor and Columbia. He recorded extensively from 1918-1931, including stints as an exclusive Victor artist from 1920-1923, and an exclusive Cameo artist from 1923-1927. Simultaneously he had a very successful career on stage, on radio (as an original member of *Roxy's Gang*), and in concert recitals. He left show business in 1939 to become a Cantor, and served at temple Israel in White Plains, New York, for nearly 20 years before retiring in 1965. His biography and discography was published in the *ARSC Journal* in 1992.

He leaves no direct descendants, but grandnieces, nephews and cousins in Texas, New York and Massachusetts.

Tim Brooks

YOU ARE AN ACCESSORY!

by Dave Cooper

2. The Ciro Record Repeater

This device was designed to get your gramophone to replay a 10" record. Basically the needle is placed in the slot when playing a record which holds the repeater in place. At the end of the recorded grooves the needle leaves the slot, the repeater is free to spin and the needle joins a groove in it which takes it back to the beginning of the record. The adjusting pointer is used to direct the needle to leave the record on longer or shorter recorded groove areas.

Frankly, it is a bit hit and miss and more miss! I have also pictured 'The Core Record Repeater' which is essentially the same thing only made in metal.

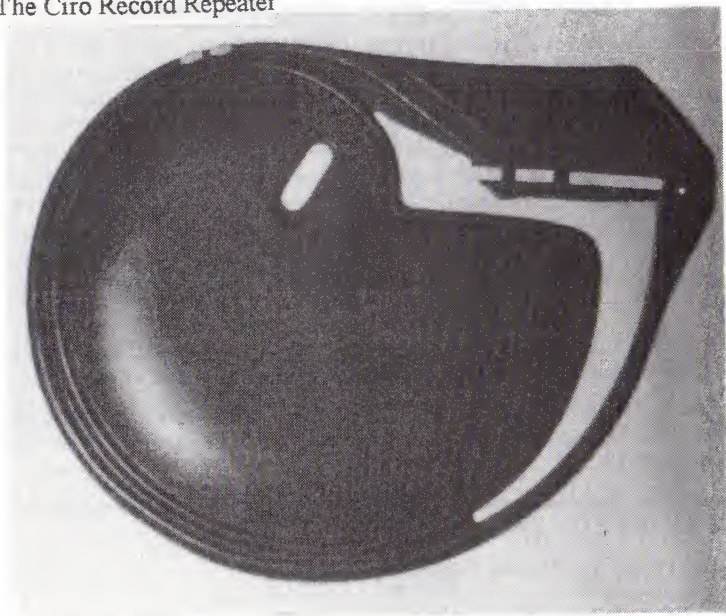
My "Ciro" box has been stamped on the edge RED, so I assume they came in other colours. I am really pleased with this item despite the fact it doesn't work all that well. The box is charming I think.

Likely current price is a tricky one to give. Mine cost just £5 but I understand they have been sold in auctions a few years ago at over the £40 mark.

Next time: The HMV Fibre Needle Cutter



The Ciro Record Repeater



Directions for Using

"CIRO" Gramophone Record Repeater

FOR 10" RECORDS.

(Prov. Pat. No. 4726.)

Place the Repeater flat on the record so that the centre pin of the turntable passes through the bottom extremity of the centre slot marked "A" and the adjustable metal runner marked "B" is about $\frac{1}{8}$ " beyond the edge of the record. If the turntable pin is not long enough, this can be extended by using the small spring collar provided.

Adjust the sliding guide "C" so that the shaped end passes diagonally over the innermost soundgroove of the record.

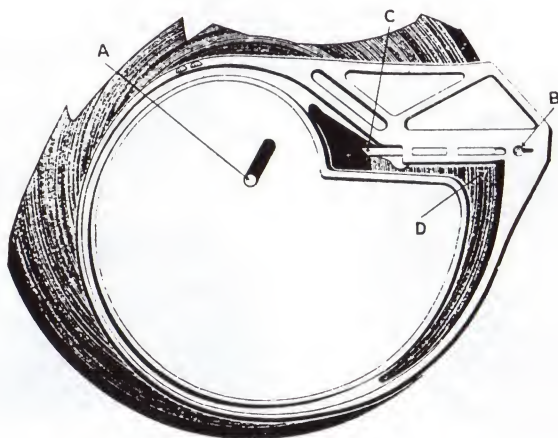
The needle should project about $\frac{3}{8}$ " from the needle holder on soundbox.

Hold the repeater in the right hand by the projecting portion, lifting slightly from record, start the motor, and as soon as speed has been gathered, place the needle on the record in the ordinary way through the aperture marked "D."

Immediately the needle reaches the end of the sliding guide, the repeater will revolve with the record and allow the needle to travel round the groove provided and to commence re-playing the record immediately.

This repeater is designed for use on a 10" turntable but generally can be used on a 12".

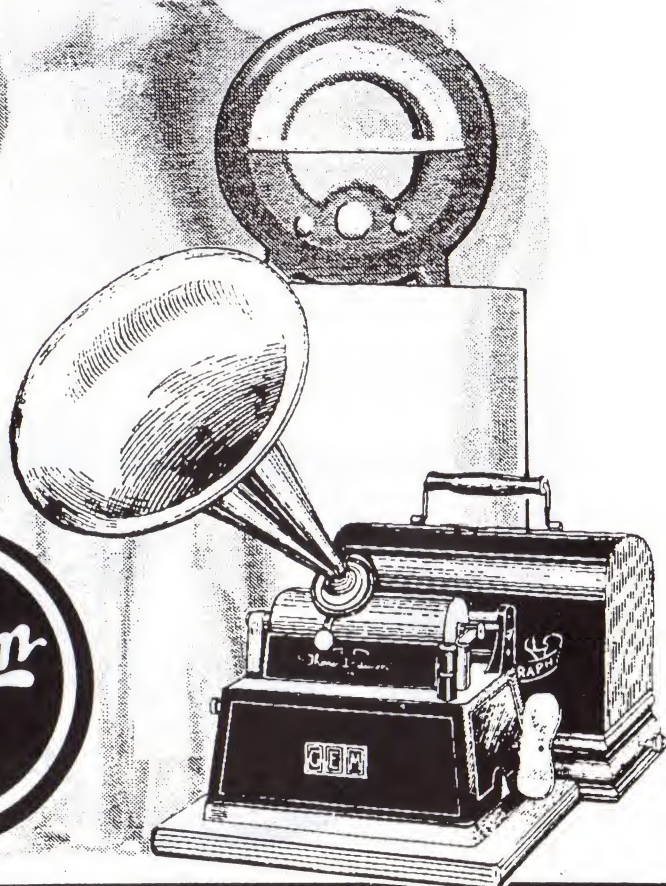
It is sometimes necessary when using a 12" turntable to place a disc of cardboard about 6" in diameter, or if the turntable pin permits, another record under the one being played.



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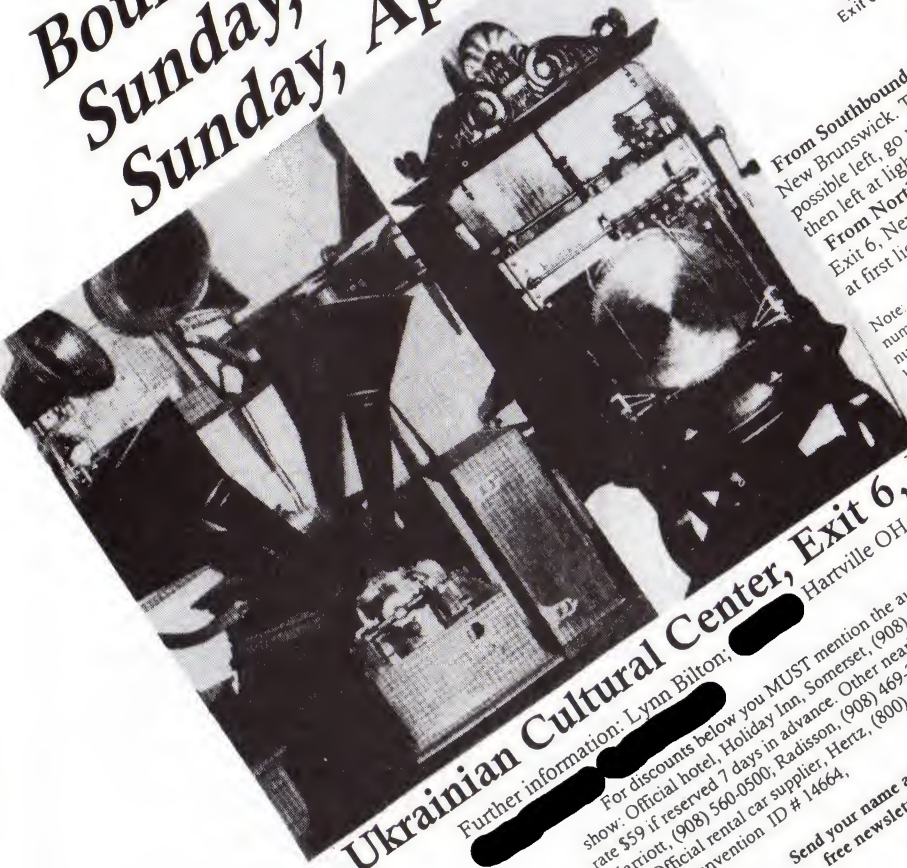
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REVIEWS



The Memphis Jug Band State of Tennessee Blues MA 7019

Memphis Archives are dedicated to preserving the musical heritage of America, and have brought out this very appropriate CD from recordings made locally (by Victor) in 1927 - 1929.

The package is well presented, with a striking photo on the front, of the band in action with their instruments, including the washboard and jug. That tableware item looks rather like a small metal watering-can, but is probably the type of jug that bootleg hooch-distillers used in the backwoods of the deep South.

No composer credits are given - were some of the numbers written by members of the band?

Recording dates are stated, but no matrix numbers, and I do miss those. As some unissued takes have been transferred to LP, it's important to know the matrices.

There is plenty of information about which musicians on each session, although they are identified by a numbering system that I found to be a highly-secure encrypted code.

The re-mastering engineer's computers do not seem to be quite state-of-the-art, as they have not been able to remove as much of the surface noise as we nowadays expect, but no doubt the rarity of the 78s mean less-than-perfect pressings were used.

The Memphis Jug Band consisted (usually) of five members, playing kazoo, harmonica, jug, guitar and mandolin/banjo/2nd guitar. The tracks show that the band, a bit awkward at first, played more as a unit and improved in style as time went on. Hardly surprisingly, Victor's recording machinery in Memphis was not up to the Camden/New York standard, but it did capture the laid-back provincial atmosphere of the artists.

The band, on this compilation, plays mostly blues numbers. Often the lead instrument is the kazoo (Ben Ramey), sometimes alternating with harmonica played by Will Shade. The jug (Charlie Polk or Jab Jones) substitutes for brass bass or tuba, say, but has a more "windy" sound.

The numbers *I packed my suitcase, started to the train*, *State of Tennessee Blues* and *Bob Lee Junior Blues* emphasise the rhythm section (banjo/mandolin, guitar), and there is talking and shouting by the musicians, which adds to the atmosphere. These and the next two tracks were cut in Atlanta, where Victor's recording apparatus sounds even older. Nonetheless, *Kansas City Blues* has some attractive harmonising, and the band seems to fit together better. Next we have *I'll see you in the spring* is a brisk, tuneful number with the jug prominent.

Back again at the Memphis studios in 1928, they recorded *Snitchin' Gambler Blues* and *Evergreen Money Blues*, changing the style on these numbers to just vocal with rhythm accompaniment (no kazoo or harmonica).

On *Papa Long Blues* we get attractive harmonica work by Will Shade, and talking; on *Peaches in the springtime* the banjo is featured, well played by Vol Stevens.

The number *A black woman is like a black snake* is one of the best on this CD. It swings along without the jug (and I have to say that on the whole I think the band sounds better as a result!).

The next two titles *Feed your friend with a long-handled spoon* and *I can beat you plenty (that hand you tried to deal me)*, have lyrics that tell quite a story, and are noted musically for the addition of violin (played by Will Robie). Perhaps surprisingly, it fits in rather well.

I enjoyed *Tired of you driving me*, hearing kazooist Ben Ramey struggling to reach down for some very low notes on the vocal!

The last track, *I whipped my woman with a single-tree* is my favourite of the album. The sound is much fuller (although the band is only slightly enlarged), and the kazoo and jug are more discreet than previously. What makes the most difference, though, is the addition of a piano, played by Charlie Nickerson, which really lifts it. Also, we get a vocal trio (probably members of the band), who turn in a most polished performance.

Memphis Archives are to be congratulated in preserving 18 historic recordings of one of the first and most famous Jug bands of the American south. The musical appeal, is though, very specialised. The relaxed style of musicianship, and the evident enjoyment they had while playing, makes this CD a worthwhile example of this type of music.

This CD is available from the **Society's Book-list** price £13 plus the usual postage differentials.

Paul Collenette

Isham Jones and His Orchestra Swinging Down the Lane MA 7014

This CD presents some of the music of Chicago's top dance band between 1923 and 1930, transferred from Brunswick recordings.

The album has a stylised drawing on the front, though I would have preferred a photograph - there are some - of the band. Recording dates are given, but no matrix numbers or composer credits. The typeface listing the tracks is fussy and hard to read.

(The CD is incorrectly titled as the original Brunswicks listed the band as The Isham Jones Orchestra not Isham Jones and his Orchestra. Ed.)

As for the remastering, we have the advantage of Brunswick's good acoustic process for half the tracks; two of the electrics are a bit "swishy".

Isham Jones' career began in Chicago in 1919, where his band soon became a favourite with the dancing public. In 1920 he started recording for Brunswick, and before long was their top band. His fame took him eventually to New York, and even a tour to London in 1924.

He also became famous as a composer, having over 200 songs published, some of which became standards. He was, in addition, an accomplished arranger, as this CD demonstrates.

This album starts (!) with *Farewell Blues* which is jazz-toned with plenty of clarinet obbligato, and goes on to (appropriately) *Memphis Blues* featuring the cornet solo by Louis Panico. In *Nobody's sweetheart* a more sweet, commercial style is used.

Isham Jones liked blues numbers - he played plenty and composed some, like *Blue Evening Blues* here. It's rather brisk for blues - major key, too - but a good track.

On *My best girl* there is a fine muted-trumpet solo, and piano break by Roy Bargy. Jones then conducts Ray Miller's Orchestra for two of his own compositions; *Why couldn't it be poor little me* is tedious, but *I'll see you in my dreams* - a standard - is great. There's an oboe solo, a Hawaiian guitar, neat trumpet fill-ins and a vocal, of which we have few on this compilation.

Danger is very syncopated - a tricky arrangement indeed, for this is take 9! an oddity.

Headin' for home - neat piano, this is a hot one. The recording is shown as 1st October 1925, but these ears say it's an acoustic recording, which would indicate that it is the rejected take made on 3rd April. The band had another stab at it, electrically, on 1st October.

With *Paddlin' Madeleine home* we are into General Electric's 'Light-ray method' of recording, which wasn't too bright - rather tubby, in fact, and Brunswick dropped it before long. (The matrix numbers have an E- prefix; what a giveaway!) Complex trumpets here - Jones' orchestrations must have been stinkers to play.

IJ must have been a perfectionist, for *That certain party* is take 11! Vocal duet is by the Happiness Boys, Billy Jones and Ernie Hare. The repeated lyric *has she got.....* resulted in extra unauthorised verses being added for adult use only.

I'm sitting on top of the world is a bit surfacey, but there is good tenor sax (IJ?) and strings.

The Happiness Boys again do a vocal duet in *I wonder where my baby is tonight?* - well played in Charleston rhythm. Then a change of gear to an instrumental *It's the blues*, with a stylish piano solo by Roy Bargy and some sudden tempo changes.

The next number comes as a shock, at the dramatic change in the orchestra's sound that had taken place between 1926 and 1930. The style had sweetened from jazz band to dance orchestra. Although the group had been enlarged (often a retrograde step!) it kept its micrometer precision and firm beat, while gaining the enriched tone-colours that the more versatile orchestrations made possible. The band still had the tightly-muted trumpets and smooth reeds, plus strings. Violinist Victor

Young joined the band and did some of the arranging, before going on to a long career in film music.

The penultimate number is *What's the use*, composed by IJ; it's a beauty, slightly wistful in tone. Smooth and rhythmic - I could eat it.

And lastly, we have the title track and Jones song *Swinging down the lane*. This is definitive Isham - one of his best tunes, lovely brass fill-ins, super tenor sax solo, nice trombone, and a deceptively effortless vocal by Frank Silvano. I liked it.

One of the important things that archive-record producers can do in bringing out old recordings in modern formats, is to interest young people to this sort of music, which was previously dismissed as only scratchy old 78s. But to modern ears, re-releases of pre-electric material have to be of exceptional historic interest. While this CD covers mostly Isham Jones' 1923-1925 period, his later work (after 1929) was better still.

This CD is available from the **Society's Book-list** price £13 plus the usual postal differentials.

Paul Collenette

Beethoven: Violin Concerto#; Dvorak: Cello Concerto+; Bronislaw Huberman (violin), Wiener Philharmoniker/George Szell#; Pablo Casals (cello)+, Czech Philharmonic/George Szell. *Magic Talent CD 48023, 75:00, AAD, bargain price.*

This recording of Beethoven's Violin Concerto was made in Vienna between 18 and 20 June 1934. One is immediately struck by the stylistic integrity of the reading. Szell's ability to balance an orchestra, now legendary, is evident from bar 2 of the first movement, where he voices the wind material in an exemplary fashion: the oboe is suitably supported by the clarinets and bassoons, each weighted in order of descending melodic importance. A feature of Szell's performance style was his understanding of articulation, and the rendering of the varying degrees of staccato and legato within the generic term. This can be heard in bar 10, where the first violins' have repeated up-bows; here, the conductor colours the material with crisp spiccati. Similarly, between bars 39 and 41, the first violins' rising figure is played *détaché*, underlining the significance of this transitory passage. His tempo manipulations, within the orchestral exposition, are also of interest. The opening speed is $\text{♩}=112$. Within

this pulse, Szell adjusts the rubato according to the nature of the phrase. From bar 18, he begins to move forward, adopting a new tempo at bar 28: $\text{♩}=120$. He returns to the 'tempo primo' at bar 43, moving forward again from bar 69. At bar 73, he re-applies the second tempo. These speeds are related to Huberman's, as heard later in the movement: bar 89 is taken at $q=120$; while bar 101 is played at the 'tempo primo' ($\text{♩}=112$). The depth of understanding between conductor and soloist is evident between bars 152 and 163, where both shape their respective dynamics in a complementary manner. Like Szell, Huberman uses articulation creatively: his *détaché* playing, from bar 185, is a master stroke. During the nineteenth and the first half of the twentieth centuries, portamento was an accepted part of the string player's art. Huberman uses this device in the course of his reading, notably after the cadenza, where his pacing of the slide in bar 514 matches Szell's reduced tempo.

Fred Gaisberg, the producer of this recording of Dvorak's Cello Concerto, recalled: "Looking back on the April of 1937 when in Prague Pablo Casals made the fine records of Dvorak's Violoncello Concerto, I feel it to be something precious and rare snatched from that seething cauldron of Europe before the storm broke." Gaisberg's words were prophetic, for, today, this reading holds a special place in the history of recording. From the outset, one is aware of Szell's understanding of the musical structures. Dvorak gives the following metronome mark for the first movement: $\text{♩}=116$. Szell adopts this as his basic speed, but, again, manipulates his rubato according to the nature of the phrase. However, he does not allow the tempo to stagnate and begins to move forward from bar 11. Within this increased speed, he uses the printed dynamics and articulation to colour the passage. In bar 21, he emphasises the *fz*, while, in bar 22, he highlights the hair-pin accent, directing the music towards the Grandioso. Similarly, he adds weight to the lower strings' *fz* in bars 31 and 32, balancing their material against that of the first trombone. From bar 57, 'Un poco sostenuto', the second subject, Szell reduces the tempo to $\text{♩}=92$; this tempo is related to his speed in the second movement. He prepares the Tempo 1, bar 75, by an *accelerando* from bar 67. This avoids a sudden 'gear-change', leading the listener through the architectonics of the movement. In the bars that directly precede the entry of the solo cello, Dvorak gradually reduces the dynamic from *p* to *ppp* within a 'sempre più dim.' (bar 81). Szell, generally a stickler for dynamic and rhythmic precision, makes no such adjustment. Casals,

however, does observe Dvorak's written instructions and, at his first entry, emphasises the *risoluto* by a strident attack on the down-bow. In the bars that follow the first entry of the solo cello, Dvorak inserts a series of ♩ ; these dominate bars 90 to 96. Whilst Casals observes these instructions in bars 90 and 95, they cannot be heard in bars 95 and 96. Further, in bars 97 and 98, his articulation is again questionable; he makes no extra adjustment at the *pesante* in bar 98. These, however, are minor problems; his reading of the following passage is excellent. For example, in bar 114, 116 and 118 he plays well-judged and beautiful balanced crescendi. In the bars that divide each of these, he uses portamenti to shape the phrase, sliding elegantly between *f* and *c*. Where Dvorak marks '*col 8va bassa ad libitum*', from bar 128 and, later, from bar 323, Casals takes the upper option. He, like Szell, also observes the composer's printed metronome marks, reducing the tempo at bar 140 to $\text{♩}=100$. Whilst this is slightly faster than Szell's reading of this passage in the orchestral exposition - Dvorak indicates no metronome mark at this juncture - the difference does not unduly disturb the structure of the reading; the Tempo I is restored, as marked, at bar 158. In realizing Dvorak's printed instructions, Casals, again, uses tempo to underline the direction and shape of the music. Between bars 166 and 169 inclusive, '*leggiero e cantabile*', the cellist reduces the speed to $\text{♩}=84$. At this point, the soloist is directed to play portamento; Casals does not observe this instruction. In general, his use of this technique is less than that of other string players from the first half of the twentieth century. Like Szell, Casals often manipulates the tempo according to both the needs of the phrase and the direction of the music: he accelerates through bars 228 and 229, highlighting the orchestra's ♩ ; the tempo ebbs in the following bars. Casals amends the printed material in bar 266: he only plays part of the rising chromatic figure. Further, he simplifies the passage in bars 327 and 328, omitting the triplet semiquavers in the lower voice.

In the Adagio ma non troppo, the printed metronome mark is $\text{♩}=108$; Szell begins the movement at $\text{♩}=92$. This should not be considered an arbitrary reduction on the part of conductor but, rather, a means by which to integrate the slow movement into the structural whole. Earlier it was mentioned that he reduced the tempo of the first movement's second subject to $\text{♩}=92$; this tempo is directly related to

the speed of the Adagio ma non troppo. This form of tempo integration can be heard in the readings of Richard Strauss and, as Szell acted as his assistant for a number of years in Berlin, it is not surprising to hear it in this context. As in the first movement, one is aware of the carefully crafted approach to tempo adopted by both soloist and conductor. In the second movement, they transform the quaver pulse to that of a crotchet when either a sense of forward motion is required or if a certain phrase needs greater definition. For example, from bar 29 Szell beats in three rather than six. This clarifies the two-note phrases, as heard in the upper strings, first bassoon and solo cello. He continues to beat in this fashion from bar 39. At this point, Dvorak marks Tempo I; however, due to the rhythmic structure of this passage, Szell is justified in continuing to beat in the broader pulse. Moreover, as the character of the music changes from bar 43, the conductor's retention of the crotchet pulse is in keeping with the overall phraseology. Mention should also be made of the wind playing in this movement. On the most basic level, the chord at the beginning of bar 1 does not speak together. This is largely because the sound of the second oboe is inferior to that of the other members of the section. The weakness also manifests itself in the way that this player balances his material against that of his colleagues in the opening eight bars. Szell, whose ear for balance could rarely be faulted, must have been dissatisfied with this passage. Whilst each of the instrumental voices that sound in the opening bars are marked *p*, it is understood that the players should adjust their dynamic according to their melodic importance. The second oboe does not accommodate the first clarinet and, as such, the balance is less than satisfactory. However, from bar 14, the clarinets colour the music in a musical manner and direct the line forward with style. Equally, when the first oboe takes up the melodic idea from bar 76, one is impressed by the quality of the playing. This level of musicianship continues in the '*quasi Cadenza*'; the playing is of the highest order.

Szell's tempo at the beginning of the last movement is $\text{♩}=104$; this is in keeping with the printed metronome mark. The observance of this instruction is essential if one is to differentiate between the Allegro, as heard in the first movement, and the speed of the finale, Allegro moderato. Moreover, by applying the suggested tempo, Szell was able to capture the march-like nature of the opening bars. As in the Allegro,

the conductor applies a 'poco accelerando' shortly after the beginning of the movement, directing the listener to the entry of the solo cello in bar 33. Casals realizes the *risoluto* by a return to the 'tempo primo', underlining the structural integrity of this movement. At the 'Poco meno mosso' in bar 143, the cellist takes a slower tempo ($\text{♩}=80$) than that suggested by Dvorak ($\text{♩}=92$). Whilst this would not be a problem in itself, the fact that he plays the Moderato (bar 281) at $\text{♩}=88$ seems contrary to Dvorak's own tempo structure. In the printed score, the latter adjustment is marked $\text{♩}=84$. By rendering these sections in this fashion, Casals has inverted the composer's original intentions.

At bargain price, this CD is an essential part of any collection. For listeners interested in the development of string playing during the first half of the twentieth century, these readings are a feast of information. Further, one is able to hear the young George Szell at work with two leading orchestras playing in very different styles. The recorded sound is good and the brief sleeve-notes are a useful biographical guide. This CD can be highly recommended and is available from any good classical record shop.

Raymond Holden

C.L.P.G.S. BOOKLIST

Additions

- CL 29 Reprint of the instruction leaflet for the *Audio-Phonic Home Recorder* - a device from the late 1940s early 1950s. **£1 including postage.**

Due to increased demand more supplies of the three Diamond Cut CDs of Edison Lateral Records: *Unreleased Edison Laterals 1* (reviewed in issue 189, December 1992), *The California Ramblers - Edison Laterals 2* (reviewed in issue 200, October 1994) and *Edison Laterals 3: Hot Dance of the Roaring 20s* (reviewed in issue 207, December 1995) are now in stock. The price for each disc is still **£13 plus postage.**

Swinging Down The Lane with the Isham Jones Orchestra and *State of Tennessee Blues* with the Memphis Jug Band are now in stock. These two discs are reviewed in this issue by Paul Collenette. The price for each disc is **£13 plus postage.**

The new updated edition of Eric L. Reiss' book *The Complete Talking Machine* is now in stock. The price is **£25 plus postage.**

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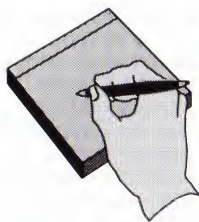
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LETTERS



Sir Henry Wood

Dear Chris,
Paul Cleary's letter regarding Henry Wood's recording of 1909 (in issue 210), reminded me that I have the Gramophone Company's supplements for that year.

Record no. 04042 was issued in June 1909 and is listed as by the Sheffield Festival Quartet, conducted by Mr Henry J. Wood. The record was priced at 5s 6d. Modestly it is described as "some of the most exquisite part-singing ever reproduced upon a record...and the blend of tone and variety of expression are worthy of the reputation of the Sheffield Singers." The description ends with "All interested in part-singing can learn something from these two beautiful little part-songs." Incidentally the recommended speed is given as 80. Alas, the record did not sell well and had gone within two years.

Wood conducted the Sheffield Festival Singers for a number of years, and the quartet used here most probably came from 'section leaders' of the choir. If it seems strange that The Gramophone Co. made so little use of Wood when he was not contracted to any other company at the time (despite his national fame), we should bear in mind that the Company's musical director, and house conductor, was Landon Ronald - the other great national favourite conductor. Beecham was yet to attain his prime position - that did not come for some years, and Wood and Ronald dominated the domestic conducting scene.

Best wishes,
Ronald Taylor, New Barnet, Herts.

Cliftohone

Dear Chris,
In reply to John Taylor's letter in the June *Hillandale News*, it would seem that Cliftohone did patent their design. I have a table grand Cliftohone which around the base of the tone arm has the following writing: "The Cliftohone,

British Letters Patent corresponding Foreign Nos 167811, 173509, 182142, 186672, 186673 and Colonial Patents. Infringement restrained, granted or pending". If John has access to the Patent Office perhaps he will be able to obtain a drawing of the soundbox, which on my machine also has the number 22H engraved on the front plate.

When I bought this machine, just recently, it too had a broken spring. On dismantling the machine, I was interested to find inside an original card signed by the machine tester which showed that each motor was individually checked to ensure that it would make at least 700 revolutions on one winding of the motor.

As well as the gilt fittings, the appearance of the machine is enhanced by a large multicoloured transfer inside the lid, which shows various angels and what appears to be prophet, looking heavenward whilst listening to a Cliftohone which is hewn from solid rock. Underneath the picture is the legend "Sweet Airs that give delight - The Tempest".

Incidentally, Cliftohone also made needles which came in a paper packet bearing the Cliftohone picture. On the pack, the Cliftohone is described as "Acclaimed by Press, Scientists, Musicians as the most wonderful & revolutionary gramophone ever created". I have two varieties of needle - The Arrow, which has a flat pressed along its path, and the Duplex, which is made of thin wire, one end being bent over like a staple. The Duplex packet bears the Patent number 156,745 and both needles claim to play 6 records if given a half turn after each side.

Yours sincerely,
Bill Clark, Ipswich, Suffolk

Cliftohone 2

Dear Chris,
In reply to John Taylor's letter of enquiry concerning his recent acquisition of a Cliftohone portable, I may be able to supply some of the various answers he seeks, having come across several of these portables in my travels. I also own a beautiful mahogany table model, acquired coincidentally shortly after reading J. V. Hopkinson's article on the Cliftohone gramophone which appeared in issue No.50 of *Hillandale News* (August 1969).

I too prised open the lid in a second-hand furniture and bric-à-brac shop in Falkirk, to be

surprised at the sight of a gold tone arm and horizontal soundbox. This was uncovered and revealed what looked like a tortoise-shell diaphragm, but is probably celluloid. I obtained it immediately for £2 10s 0d., ten shillings more than I had previously paid for an HMV 103 from the same dealer.

John Taylor asks for Patent Numbers and these are shown on a transfer on the circular brass base of the tone arm. It reads: "British Letters Patent Nos. 167811, 173509, 182142, 186672 and 186673. Corresponding Foreign and Colonial Patents Granted or Pending. The Sole sales Concessionaires Chappell Piano Co. Ltd., 50 New Bond St., London W. 1." The Concessionaires are also given on a brass plate in the lid.

One of the most attractive features of this table model is a large circular coloured trade mark showing Prospero with wand conjuring music from a Cliftophone tone arm and soundbox playing a disc on the rocks and surrounded by cupids and angels. Curving round the bottom of this elaborate is a quotation from "The Tempest": "Sweet Airs That Give Delight".

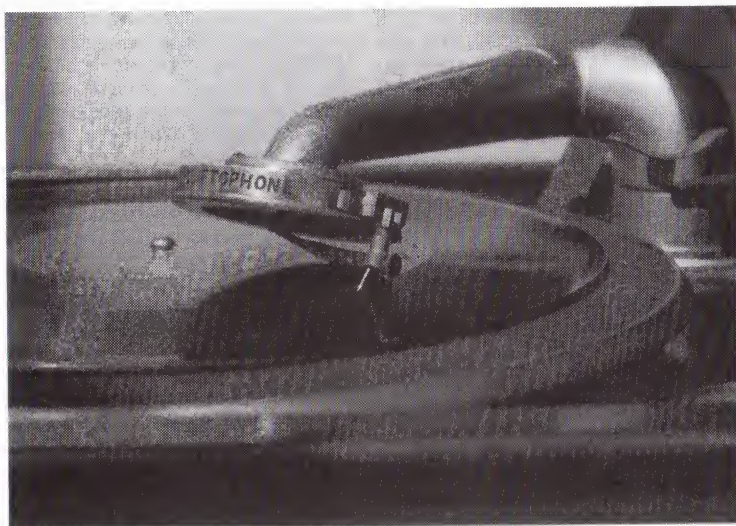
However the Cliftophone soundbox does not and cannot produce sweet airs except on the lowest possible amplitude recordings. It must be one of the least efficient soundboxes ever designed, even for the recordings of the immediate post World War I era, when I believe it was manufactured.

My reasons for saying this are as follows. The unusual needle holder which John Taylor describes is held in position by three flat springs (two horizontal and one vertical strut). These cannot be adjusted, being welded in position so effectively that they preclude free vibration of the needle holder. Having inspected several portable models with one or more of these springs broken, probably by the accidental dropping of the arm, I assume the vertical strut was considered necessary to reinforce the horizontal springs in some measure and prevent fracture. The result is a truly non-compliant system. This, I believe, is the main reason why the needles are flattened so quickly in a machine where the arm is well-balanced and the tracking good.

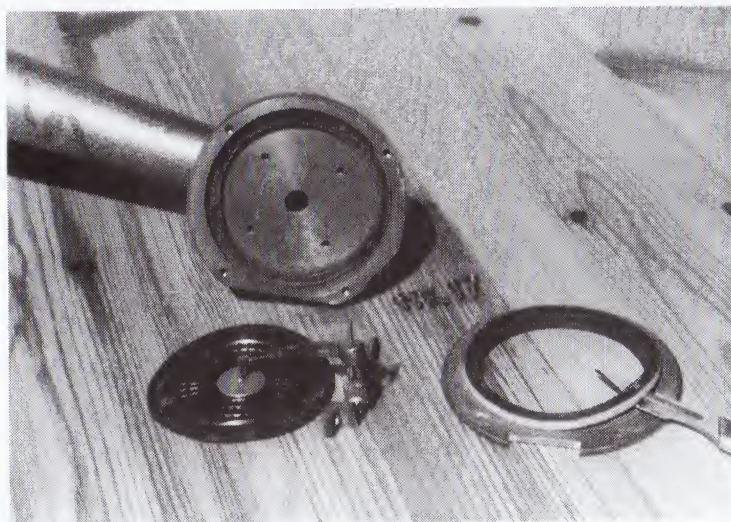
The other defect of the Cliftophone soundbox, which must account for the often distorted reproduction, concerns the armature and its relation to the needle holder and fulcrum or



The Cliftophone trademark inside the lid of Mark's table model



The Cliftophone tonearm and sound box



The Cliftophone soundbox dismantled

pivot. Given that the Cliftophone diaphragm must vibrate in a vertical plane, like that of a hill-and-dale reproducer, one would expect the armature to extend from the fulcrum making an angle of 90 degrees with the needle holder. This logic does not apply as the armature extends from a point nearer the needle tip than the fulcrum. It therefore vibrates in a horizontal plane!

It would appear that the manufacturers were aware of this mechanical "defect" so have attached a thin curved rod to the end of the armature to "absorb" this horizontal motion and "transform" it into a vertical motion.

The same rod disappears into a small pink disc which in turn is bonded to the diaphragm. There is no hole in the diaphragm for a fixing screw.

I have included a photograph of the soundbox dismantled to show its simple construction, the diaphragm, armature, needle holder and fulcrum assembly being inseparable.

John Taylor will see that the gaskets are separate from the diaphragm and smell strongly of india rubber.

Despite its attractive appearance this type of machine could not be recommended to anyone looking for sound quality. It does, however, score as a harmful curiosity.

When John Taylor completes his researches I look forward to his future article on this make but, suspect that like the HMV Lumière gramophone the advent of electric recording killed it off.

Yours truly,
Mark Gray, Hyndland, Glasgow

Grunting Spring Syndrome

Dear Chris,
Can any of your experienced readers answer a question from a relative novice? Is there a cure for the 'grunting spring syndrome'? I've learned to live with it, but when I do a little missionary work, it's usually the first (often only) criticism made. The machine is an HMV 156, by the way.

Thanks,
Roger Moon, Princes Risborough,
Buckinghamshire

Postage Stamps

Dear Chris,
It seems that more countries are using printed labels from machines when a correspondent hands in mail destined for 'overseas'. May I appeal to all members to insist on using/obtaining from the clerk 'real' postage stamps. It costs nothing extra, but it does give the recipient "foreign stamps" which he/she can save for himself or give to someone who collects them. This is especially important when sending larger items requiring stamps of high denomination.

Sincerely,
Ernie Bayly, Bournemouth

KINGFISHER CASSETTES

PETER DAWSON: New cassette release of recently discovered radio performances & interviews from the 1940s & 1950s, containing *The Floral Dance/Trees/I Travel The Road/I'll Walk Beside You/Boots/Waiata Poi/Changing of the Guard/The Green Hills of Somerset/Lassetter's Last Ride* (two different broadcast versions)/*Tahini Tarakino/Mandalay* (full poem, runs nearly six minutes). Great Dawson anecdotes, including thoughts on Melba. With the exception of one song, all this material is released for the first time. Playing time: 60 minutes. **Price £10 or US\$20**, which includes packing and air mail delivery. Highly recommended for admirers of Peter Dawson. Write to **Kingfisher Cassettes, PO Box 1660, Port Macquarie, NSW, 2444, AUSTRALIA.**

REPORTS



The National Vintage Communications Fair, NEC Birmingham, May 5th 1996

From the title a gramophone record or machine collector might have felt that there was little interest in attending such an event. The £5 entrance charge might also have been considered excessive. However I can assure any machine or record collector that it was well worth the expense.

Sandwiched between rows of valved radio sets and other large lumps of technology (which are hand-held today) were several stalls of records. In one corner a very considerable pile of boxed 2-minute and 4-minute cylinders. There were also examples of Phonographs and Horned Gramophones, some of the latter of quite recent manufacture. (I have been told that EMI still presses 78's for use in India, and no doubt, these are the machines manufactured for playing them).

Unusually, there were few LP's, but a second-hand book stall had good Gramophone related material, but with little interest to our Wireless World collectors.

The venue is held in what might be considered a warehouse. There is a café where snacks and meals may be consumed. Car owners probably find the site easiest to find and park, but there is also a railway station adjacent. With the speed of a Sunday timetable, travel may be slow.

The Society's Bookstall was well patronised by members and the general public, we look forward to seeing both at their next event.

George Woolford

London Meeting, May 21st 1996

Members and visitors welcomed Frank Andrews for the next part of his journey through the alphabet entitled: *We Have Our Own Records, Part 4*. He covered the letters D and E.

The Daily Mail Mystery Record, Danceland, Defiance, Dinky and Dixy were some of the records covered in the D group. Frank played us examples of the records and gave their histories and showed us slides of many of the labels with details of matrix and catalogue numbers.

Frank covered labels such as Eboracum, Eclipse, Eden, Elim, E. M. G. Treasury of Music, Empire record and Empire from the E group.

We were so absorbed by Frank's presentation that time flew by and Frank was not able to finish the E group.

We hope he will be able to return in the near future to carry on with this fascinating story. Many thanks Frank for such an interesting evening.

Soundbox

Chiltern Branch Meeting, May 26th 1996

Some two dozen society members gathered at the farmhouse home of Mike Appleton, enjoying looking at the large collection of catalogues and paperwork connected with his great display of Edison machines. Members were invited to take refreshments during which two films were shown, the first being a short history of Edison's work in many fields showing his film studio, which revolved to capture the maximum amount of available light, and also pictures of his concrete houses. The second film was an insight into the collection of American enthusiast Charlie Hummel.

Our thanks go to Mike for the privilege of enabling us to enjoy his fine Edison collection.

Soundbox

Midlands Group Meeting, Carrs Lane Methodist Centre, Birmingham, May 18th 1996

We followed our usual pattern by having two separate programme presenters.

Mick James from Northampton, a recent recruit to our Group, gave us a programme entitled *Before Beeching* in which he played a dozen 78s, all with railway connections.

The famous *Trains* by Reginald Gardiner went down very well. Amongst the assortment we heard were *The Runway Train* by Vernon Dalhart, Glenn Miller's *Slow Freight* and the Sidney Torch version of *Coronation Scot*, complete with authentic steam locomotive sounds.

Most of Mick's records were of post war origin, and it was remarked that 'Railway' records made before 1939 were few and far between.

After the tea and coffee break John Stroud gave us a programme of mixed comedy on 17 78s.

He started with *The Shoe Repair Shop* by the American Lou Jacobi and Anthony Holland, and following with Tessie O' Shea's version of *I'm worth my weight in gold* featuring a lengthy ukelele solo by Tessie.

Among the vast variety of entertainers John played for us were Tommy Trinder with *I don't do things like that*, Hermione Gingold and Gilbert Harding with *Two to tango*, Jack Hodges with *Every thing is fresh today* and finally Tommy Cooper's tearful *We'll meet again*.

Thanks are due to Mick and John for giving us such an enjoyable and entertaining evening.

Geoff Howl

Midland and Northern Group Joint Meeting, June 30th 1996

The joint meeting between the Midlands Group and the Northern Group (as advertised in *Hillandale News* No.210) was duly held on Sunday 30th June at the Newhampton Inn, Riches Street, Wolverhampton at 2.30pm.

Gordon Bitting of the Northern Group gave us *Tenors of The Century* illustrated by 78s played on the Society's EMG Expert Minor. We heard a varied selection of songs and operatic arias

sung by artists such as Caruso, Puccini, Schipa, McCormack, Björling and Tauber accompanied by brief accounts of the musical lives of these famous artists. After playing us Tosti's *L'Alba separa dana luce l'ombra* Gordon confided in us by saying that his favourite was Jussi Björling.

After the break (coffee, tea or something a bit stronger!) Midlands Group Secretary Phil Bennett offered us *Rare Jazz on Record*. Again the Society's EMG Expert Minor was used for the 78s while Fred Perks provided the Edison Diamond Disc machine for the Edison Diamond Disc and a superb Edison Home Phonograph with cygnet horn for playing the Blue Amberols.

Phil's programme ran in a roughly chronological sequence. He commenced with the June 1918 Diamond Disc of *Jazz-de-Luxe* by Earl Fuller's Famous Jazz Band. There followed a succession of classic jazz rarities covering the period up to 1929. Perhaps one of the rarest (and most sought after) was the British Parlophone (E 5116) of *Toddlin' Blues* recorded by The Original Dixieland Jazz Band on 23rd November 1922. I think the Parlophone issue must be scarcer than the American Okeh issue.

Each of the items played were illustrated with copious details of the lives of the artists and their recordings and it was evident that Phil had done a lot of homework and research to produce this programme.

About a dozen from each branch attended, and it was judged a successful first venture. We hope to make this an annual event, with the Midlands Group travelling north next time. Many thanks to Gordon and Phil giving us such an enjoyable Sunday afternoon's entertainment.

Geoff Howl

Northern Group Meeting, May 19th 1996

The first meeting of the Northern Group to be held at our new venue of Alston Hall, Longridge, nearr. Preston got off to a cracking start when an acetate of a *Bombing Raid over London* during the blitz was played - its realism was uncanny and was the first of our *Discs with a Difference*.

Discs included other wartime sounds advertising discs, miniature discs, multi-groove discs of horse-racing and football matches under the name of *Magitrak*. These proved to be very amusing.

There were "flexi" discs, "see-through" discs, "picture" discs and Berliner discs made by the etching process. Hill-and-Dale discs included Pathé, Diamond Discs, Edison Diamond Discs, Neophone and Marathon.

Rotational speeds ranged from well over 90rpm down to $16\frac{2}{3}$ rpm for a super LP issued in South Africa in 1967. The thickest record shown, but not played, was a 1" thick blank wax - as used in the manufacture of shellac records.

Three new members were welcomed by the Group, and the event finished with afternoon tea.

Our next meeting will be an illustrated talk by Bill Kloet, on the cinema and its sound systems, in this the industry's centenary year. This will be held at Alston hall, Longridge, near Preston at 2.00pm on Sunday 22nd september. There is a charge of £3 per head, including refreshments. Please inform the secretary at least 1 week before if you wish to attend.

Ann Mallinson

FORTHCOMING MEETINGS IN LONDON

The London Meetings are held in the **Parlour Room** at the **Bloomsbury Central Baptist Church Halls**, 235 Shaftesbury Avenue, London WC2H 8EL at **7pm** on the **third Tuesday of the month**.

| | |
|--------------------------|--|
| August 20th | Ron Copleston of the Plastics Historical Society will give a presentation called <i>The Use of Plastics in Recorded Sound</i> . He will cover topics such as repairing and replicating 78 records. |
| September 17th | Barry Raynaud continues <i>Sound Recording and Reproduction of the 78rpm Era (1927-1960)</i> with Part 2 entitled <i>Reproducers and Amplifiers</i> |
| October 15th | Dominic Combe and George Glastris will be giving a programme of cylinders. - Full details later |
| November 19th | Peter Copeland of the National Sound Archive will talk on <i>The Engineer and the Artist</i> , Part 1 |
| December 17th | Members Night - Bring your own selections |
| January 21st 1997 | Tom Little will talk on <i>The Family Business: Bayreuth</i> |
| February 18th | Peter Copeland will continue with Part 2 of his talk on <i>The Engineer and the Artist</i> |
| March 18th | Chris Hamilton - Details to be announced later |

City of London Phonograph & Gramophone Society
Midland Area Group

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